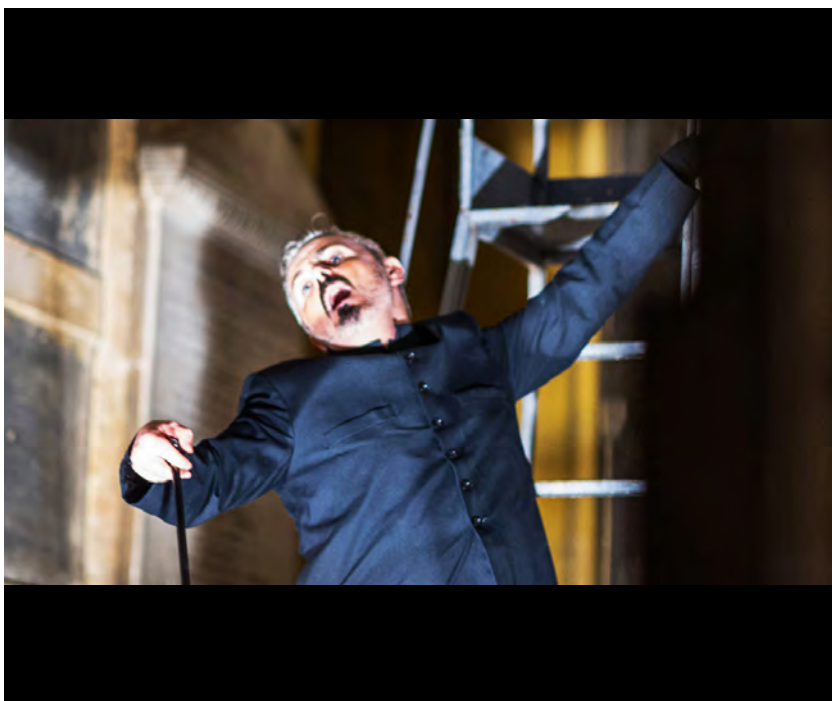




SHAKESPEARE IN DEATH

Alessandro Tampieri



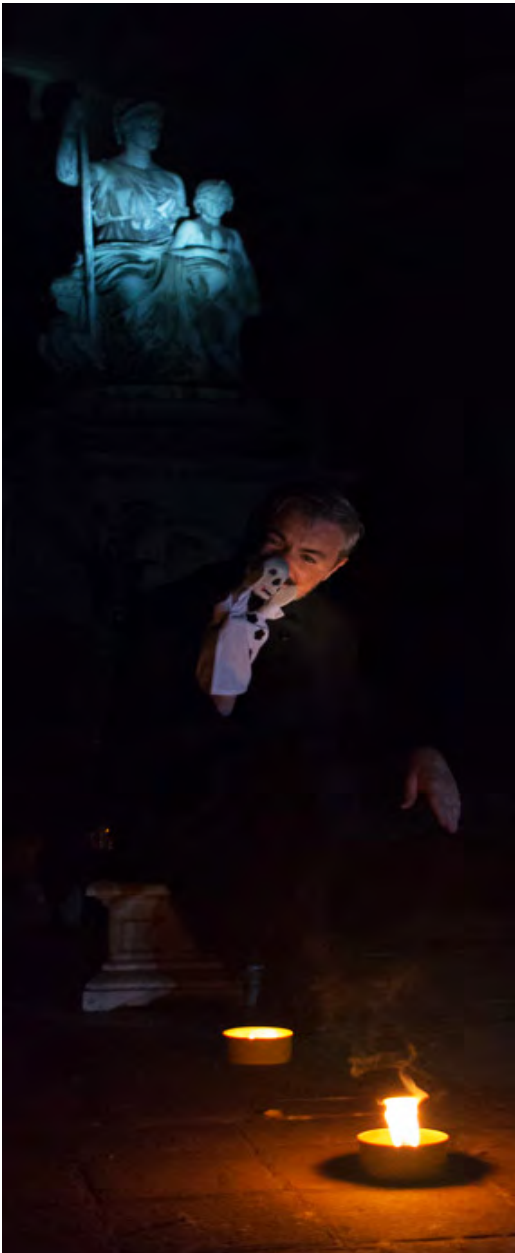
project

The project is based on the model of previous *Discesa agli Inferi - Dante 750* among all the official Bologna Estate events that Museo del Risorgimento - Istituzione Musei dedicate to promote Certosa in Bologna. Curated by Rimachèride, in collaboration with IAP Italian Art Promotion & ASCE Association of Significant Cemeteries in Europe, with the recognition of Department of Foreign Languages and Cultures - Bologna University, *Shakespeare in Death* was presented for two summer seasons in 2016 and 2017, during the 400 anniversary since the death of the genius from Stratford-upon-Avon .

It is none of the 37 titles among his texts, but a reflection that connects the most famous of his tragedies through the idea of death. Created by actor and director Alessandro Tampieri, *Shakespeare in Death* combines the traditional approach on spoken words to the potential of site specific and participatory theatre.

It is a research on the English verse and its rendition into an Italian translation conceived expressly for the scene and not for books. It is a work on the body and voice training for the actor to build up different dramatic characters. It is a contemporary direction that update some elements from the Elizabethan age, such as a straight connection with the audience that surrounds the performance like in the historical Globe Theatre, a mostly outdoor stage with almost no machinery and tech elements but just props costumes and very natural effects, and lastly man playing both male and female roles as well.

9 June - 5 July - 26 August - 17 September | Bè 2016
20 June - 11 July - 25 August - 9 September | Best 2017
8 performances | 5 sold out | 1150 audience number



notes

With Shakespeare, death steps on stage, turning from words into physical action. The scene is filled with blood, poison, snakes, daggers, swords, skulls, coffins. Plots take place in crypts, cemeteries and graves. As an invisible character, death moves from one script to another, touching everybody. And it stars in the leading role if not the director of all the stories.

Richard III è is eagerly searching for power. Longing for a crown that shines above a throne to climb upon like on a stair. He is a grotesque character that becomes the parody of his ego, whose body deformity is the reflection of a corrupted and perverted mind.

Hamlet is the man who questions, meditates and doubts. He is like the actor in front of the mirror getting ready for his role. Or the director preparing the stage. He is the essence of theatre getting to the truth by the paradox of a mask. He is the moment when the curtain opens up right before actions start.

Titus Andronicus is both hero and anti-hero. The honourable man and the despicable beast. He is a patriot leader as well as a furious avenger. He balances between clarity and insanity, moving on the edge of a knife. An evil blade that will cut off hands, heads and tongues through the whole play.

Lady Macbeth is a woman who denied her sexual nature to be more manly of her husband. Victim and oppressor at the same time, she ends up to be caught by the stains of her regrets. It is the actual blood of dead people that will always haunt her memories. It is the metaphorical blood of the child she refused to have in the most evil pact and abortion.

Romeo is the groom while Juliet is the corpse bride. Their altar becomes a grave, their wedding march turns into funeral. It only remains the memory of their first meeting at the masked ball. A danse macabre of lips, hands, eyes. Evoked by an empty dress with no more life inside.

yotube.com

Shakespeare in Death | Richard III studio | Tampieri
Shakespeare in Death | Hamlet studio | Tampieri
Shakespeare in Death | Lady Macbeth studio | Tampieri

bio

He graduated in philosophy (Università degli Studi di Bologna, University College of Galway, Ireland) and trained as a theatre performer at Teatro Colli and BSMT in Bologna; Indiana University, Bloomington USA; ICAI - Teatro Stabile del Veneto.

He has been working as an actor with Compagnia dei Borghi, GIGA, Centro Nazionale Teatrale, Teatro Stabile del Veneto, Teatro della Rabbia, Rimachèride, Teatro Nuova Espressione, Teatro dei Dispersi, Trame Perdute, I Lunatici, Belle Epoque, Compagnia della Cerca, Mosaici Sonori, Il Volo della Fenice, Teatro San Babila. He played brilliant and dramatic roles by authors such as Euripides, Shakespeare, Molière, Checov, Scarpetta, Bisson, Brecht, Badiou, Bond, Beckett, Triana, Rimondi, Brandon, Schneider, Feiffer, Ginzburg, Celli, Liotta.

His education in stage direction includes classes with Scott Ziegler (Harvard University, David Mamet and William H. Macy's assistant), Jean Paul Denizon (Peter Brook's actor and assistant) and the post graduated *Directing Opera*, ATER, Teatro Comunale Bologna, Teatro Regio Parma.

He featured as actor and director in the festival *i Maestri dell'Opera* with the four recitals *Le Donne di Mozart*, *Assaggi Rossiniani*, *Puccini/Ritratti da Camera* e *Sipario Verdiano* with Perspectiv - Historic Theatres in Europe; the project *Echi di Terre Lontane* for Università di Bologna (*Banda Sonora*, *Note di Bordo*, *Autoritratto in Musica*); *Unbekannt Adressat* a theatrical adaptation from the novel *Address Unknown* for Johns Hopkins University.

Among his recent works as director, *Torri* live and video performance based on classical *Trojan Women* (Bologna Summer Festival Bè) and the international project *for Frida* inspired by Frida Kahlo on Carla Vannucchi's choreography (Infinity Dance Theater, Joyce Soho and Lower East Festival, NYC). At the present, he is working on the site specific projects *Shakespeare in death* and *Discesa agli Inferi* for Istituzione Musei - ASCE.

He was curator of the intercultural project *Orizzonti: migranti in viaggio da Dante alla Costituzione* and artistic director of the theatre festival for actresses and women playwrights *La Parola alle Donne*. He's teacher of "Movement for actors" at the first year National School of ERT under the direction of Claudio Longhi.



details

genre	theatrical performance site specific
program	a five-stop itinerary excerpts from <i>Richard III</i> , <i>Henry VI</i> , <i>Hamlet</i> , <i>Titus Andronicus</i> , <i>Macbeth</i> , <i>Romeo and Juliet</i>
duration	60/70 minutes approximately (depending on the route)
age	suitable for age 12+
language	Italian English version available
setting	very easy to set up no scene just props and costumes adaptable indoor and outdoor recreated for each new location
lights	candles torches and flashlights might be needed in addition to standard preset lights
audio	amplifiers for music headset microphone for voice might be required outside
requirements	1 previous site visit half-a-day to a day set up and rehearse 1 in-house technician staff or volunteers for stewarding
options	<ul style="list-style-type: none">* lecture combined with some performance can be given for schools or traditional venues* possible to restage it with local cast* acting workshop “Shakespeare from words to stage” available on demand

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